Index to Volume Two

Aesthetics of Stephen Dedalus, The, *by* Frederick M. Link, 140

Analysis of "The Birthplace," An, *by* James V. Holleran, 76

ARCHER, STANLEY, The Persons in *An Essay of Dramatic Poesy*, 305

BENNETT, A. L., The Moral Tone of Massinger's Dramas, 207

Christopher Sly and the Pronoun-Game in *The Taming of the Shrew*, *by* G. N. Murphy, 67

Coleridge's Sacred River, *by* Nathan Comfort Starr, 117

Colley Cibber's Good Nature and His Reaction to Pope's Satire, *by* Thomas B. Gilmore, Jr., 361

Conversation and the Frame of Love, The: Images of Unity in Pope's *Essay on Man*, *by* Martin Kallich, 21

Cowper's "An Ode on Reading Mr. Richardson's 'History of Sir Charles Grandison,'" *by* T. C. Duncan Eaves *and* Ben D. Kimpel, 74

DAVIS, ROBERT MURRAY, Evelyn Waugh on the Art of Fiction, 243

Design of Dryden's *The Medall*, The, *by* A. E. Wallace Maurer, 293

Determinism and Point of View in *The House of Mirth*, *by* Anne Friman, 175

Dryden's Critical Vocabulary: The Imitation of Nature, *by* Mary Thale, 315

EAVES, T. C. DUNCAN, *and* KIMPEL, BEN D., Cowper's "An Ode on Reading Mr. Richardson's 'History of Sir Charles Grandison,'" 74

Esbozo de un Tema Moderno: La Antropofagia Porcina, *by* Alfred Rodriguez, 269

Evelyn Waugh on the Art of Fiction, *by* Robert Murray Davis, 243

Excursions into Romanticism: Timothy Dwight's *Travels*, *by* Kathryn Whitford, 225

Eyes of Innocence, The: Faulkner's "The Kingdom of God," *by* Charles D. Peavy, 178

FRIMAN, ANNE, Determinism and Point of View in *The House of Mirth*, 175

GARDNER, JOHN, *The Owl and the Nightingale*: A Burlesque, 3

GERSHMAN, HERBERT S., Toward Defining the Surrealist Aesthetic, 47

GILMORE, THOMAS B., JR., Colley Cibber's Good Nature and His Reaction to Pope's Satire, 361

GRAY, J. C., Remnants of Earlier Time Schemes in *Romeo and Juliet*, 253

GUENTHER, PAUL F., Heimito von Doderer's *Magnum Opus Austriacum*, 81

Heimito von Doderer's *Magnum Opus Austriacum*, *by* Paul F. Guenther, 81

HEITNER, ROBERT R., J. S. Mitternacht's *Der unglückselige Soldat:* Realism and Bourgeois Atmosphere in a Baroque Tragedy, 327

Hemingway and Fitzgerald in Sound and Fury, *by* John M. Howell, 234

HOLLERAN, JAMES V., An Analysis of "The Birthplace," 76

HORNBACK, BERT G., The Organization of *Middlemarch*, 169

HOWELL, ELMO, A Note on Faulkner's Presbyterian Novel, 182

HOWELL, JOHN M., Hemingway and Fitzgerald in Sound and Fury, 234

"I and Thou" in the Prose of Thomas Traherne, *by* Joan Webber, 258

Introductory Note, *by* David M. Vieth, 291

ISAACS, NEIL D., Who Says What in "Advent Lyric VII"? (*Christ*, lines 164–213), 162

J. S. Mitternacht's *Der unglückselige Soldat:* Realism and Bourgeois Atmosphere in a Baroque Tragedy, *by* Robert R. Heitner, 327

Index to Volume Two

Aesthetics of Stephen Dedalus, The, *by* Frederick M. Link, 140

Analysis of "The Birthplace," An, *by* James V. Holleran, 76

ARCHER, STANLEY, The Persons in *An Essay of Dramatic Poesy*, 305

BENNETT, A. L., The Moral Tone of Massinger's Dramas, 207

Christopher Sly and the Pronoun-Game in *The Taming of the Shrew*, *by* G. N. Murphy, 67

Coleridge's Sacred River, *by* Nathan Comfort Starr, 117

Colley Cibber's Good Nature and His Reaction to Pope's Satire, *by* Thomas B. Gilmore, Jr., 361

Conversation and the Frame of Love, The: Images of Unity in Pope's *Essay on Man*, *by* Martin Kallich, 21

Cowper's "An Ode on Reading Mr. Richardson's 'History of Sir Charles Grandison,'" *by* T. C. Duncan Eaves *and* Ben D. Kimpel, 74

DAVIS, ROBERT MURRAY, Evelyn Waugh on the Art of Fiction, 243

Design of Dryden's *The Medall*, The, *by* A. E. Wallace Maurer, 293

Determinism and Point of View in *The House of Mirth*, *by* Anne Friman, 175

Dryden's Critical Vocabulary: The Imitation of Nature, *by* Mary Thale, 315

EAVES, T. C. DUNCAN, *and* KIMPEL, BEN D., Cowper's "An Ode on Reading Mr. Richardson's 'History of Sir Charles Grandison,'" 74

Esbozo de un Tema Moderno: La Antropofagia Porcina, *by* Alfred Rodriguez, 269

Evelyn Waugh on the Art of Fiction, *by* Robert Murray Davis, 243

Excursions into Romanticism: Timothy Dwight's *Travels*, *by* Kathryn Whitford, 225

Eyes of Innocence, The: Faulkner's "The Kingdom of God," *by* Charles D. Peavy, 178

FRIMAN, ANNE, Determinism and Point of View in *The House of Mirth*, 175

GARDNER, JOHN, *The Owl and the Nightingale*: A Burlesque, 3

GERSHMAN, HERBERT S., Toward Defining the Surrealist Aesthetic, 47

GILMORE, THOMAS B., JR., Colley Cibber's Good Nature and His Reaction to Pope's Satire, 361

GRAY, J. C., Remnants of Earlier Time Schemes in *Romeo and Juliet*, 253

GUENTHER, PAUL F., Heimito von Doderer's *Magnum Opus Austriacum*, 81

Heimito von Doderer's *Magnum Opus Austriacum*, *by* Paul F. Guenther, 81

HEITNER, ROBERT R., J. S. Mitternacht's *Der unglückselige Soldat:* Realism and Bourgeois Atmosphere in a Baroque Tragedy, 327

Hemingway and Fitzgerald in Sound and Fury, *by* John M. Howell, 234

HOLLERAN, JAMES V., An Analysis of "The Birthplace," 76

HORNBACK, BERT G., The Organization of *Middlemarch*, 169

HOWELL, ELMO, A Note on Faulkner's Presbyterian Novel, 182

HOWELL, JOHN M., Hemingway and Fitzgerald in Sound and Fury, 234

"I and Thou" in the Prose of Thomas Traherne, *by* Joan Webber, 258

Introductory Note, *by* David M. Vieth, 291

ISAACS, NEIL D., Who Says What in "Advent Lyric VII"? (*Christ*, lines 164–213), 162

J. S. Mitternacht's *Der unglückselige Soldat:* Realism and Bourgeois Atmosphere in a Baroque Tragedy, *by* Robert R. Heitner, 327

JONES, DONALD, Kindred Entanglements in Frost's "A Servant to Servants," 150
Juliet's Nurse: Love's Herald, *by* Martin Stevens, 195
KALLICH, MARTIN, The Conversation and the Frame of Love: Images of Unity in Pope's *Essay on Man*, 21
KEARFUL, FRANK J., The Nature of Tragedy in Rowe's *The Fair Penitent*, 351
KIMPEL, BEN D. *See* EAVES, T. C. DUNCAN
Kindred Entanglements in Frost's "A Servant to Servants," *by* Donald Jones, 150
LINK, FREDERICK M., The Aesthetics of Stephen Dedalus, 140
LUKE, HUGH J., JR., An Overlooked Obituary Notice of Shelley, 38; William Blake: *Pictor Notus*, 274
MAURER, A. E. WALLACE, The Structure of Dryden's *Astraea Redux*, 13; The Design of Dryden's *The Medall*, 293
Miles Coverdale as Actaeon, as Faunus, and as October: With Some Consequences, *by* John Shroeder, 126
Moral Tone of Massinger's Dramas, The, *by* A. L. Bennett, 207
MURPHY, G. N., Christopher Sly and the Pronoun-Game in *The Taming of the Shrew*, 67
NABHOLTZ, JOHN R., Wordsworth's Interest in Landscape Design and an Inscription Poem of 1800, 265
Nature of Tragedy in Rowe's *The Fair Penitent*, The, *by* Frank J. Kearful, 351
Note on Faulkner's Presbyterian Novel, A, *by* Elmo Howell, 182
Note on Strindberg's *The Dance of Death* and Edward Albee's *Who's Afraid of Virginia Woolf?*" A, *by* Marion A. Taylor, 187
On the Satire in *Humphry Clinker*, *by* Mary Wagoner, 109
Organization of *Middlemarch*, The, *by* Bert G. Hornback, 169
Overlooked Obituary Notice of Shelley, An, *by* Hugh J. Luke, Jr., 38
Owl and the Nightingale, The: A Burlesque, *by* John Gardner, 3
PEAVY, CHARLES D., The Eyes of Innocence: Faulkner's "The Kingdom of God," 178
Persons in *An Essay of Dramatic Poesy*, The, *by* Stanley Archer, 305
Point of View in Blake's "The Clod & The Pebble," *by* Max F. Schulz, 217
Pope's *Dunciad*, I, 203–4, and Christ among the Elders, *by* David M. Vieth, 71
Remnants of Earlier Time Schemes in *Romeo and Juliet*, *by* J. C. Gray, 253
RODRIGUEZ, ALFRED, Esbozo de un Tema Moderno: La Antropofagia Porcina, 269
Samuel Johnson's "Essay" on Du Halde's *Description of China*, *by* Arthur Sherbo, 372
SCHULZ, MAX F., Point of View in Blake's "The Clod & The Pebble," 217
SHEEHAN, DONALD, Wallace Stevens' Theory of Metaphor, 57
SHERBO, ARTHUR, Samuel Johnson's "Essay" on Du Halde's *Description of China*, 372
SHROEDER, JOHN, Miles Coverdale as Actaeon, as Faunus, and as October: With Some Consequences, 126
SMITH, CHARLES W., Structural and Thematic Unity in Gascoigne's *The Adventures of Master F. J.*, 99
STARR, NATHAN COMFORT, Coleridge's Sacred River, 117
STEVENS, MARTIN, Juliet's Nurse: Love's Herald, 195
Structural and Thematic Unity in Gascoigne's *The Adventures of Master F. J.*, *by* Charles W. Smith, 99
Structure of Dryden's *Astraea Redux*, The, *by* A. E. Wallace Maurer, 13
TAYLOR, MARION A., A Note on "Strindberg's *The Dance of Death* and Edward Albee's *Who's Afraid of Virginia Woolf?*" 187
THALE, MARY, Dryden's Critical Vocabulary: The Imitation of Nature, 315
Toward Defining the Surrealist Aesthetic, *by* Herbert S. Gershman, 47
VIETH, DAVID M., Pope's *Dunciad*, I, 203–4, and Christ among the Elders, 71; Introductory Note, 291; Wycherley's *The Country Wife:* An Anatomy of Masculinity, 335
WAGONER, MARY, On the Satire in *Humphry Clinker*, 109

Wallace Stevens' Theory of Metaphor, *by* Donald Sheehan, 57
WEBBER, JOAN, "I and Thou" in the Prose of Thomas Traherne, 258
WHITFORD, KATHRYN, Excursions into Romanticism: Timothy Dwight's *Travels*, 225
Who Says What in "Advent Lyric VII"? (*Christ*, lines 164–213), *by* Neil D. Isaacs, 162
William Blake: *Pictor Notus*, *by* Hugh J. Luke, Jr., 274
Wordsworth's Interest in Landscape Design and an Inscription Poem of 1800, *by* John R. Nabholtz, 265
Wycherley's *The Country Wife:* An Anatomy of Masculinity, *by* David M. Vieth, 335